

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 58.—No. 18.

SATURDAY, MAY 1, 1880.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mme Albani.—Signor Gayarré.

THIS EVENING (SATURDAY), May 1, will be performed
BELLINI's Opera, "LA SONNAMBULA." Amina, Mme Albani; Lisa, Mlle Zenari; Teresa, Mme Corai; Conte Rodolfo, Signor de Reszke; Alessio, Signor Raguer; Notaro, Signor Fille; and Elvino, Signor Gayarré. Conductor—Signor VIARESI.

MONDAY next, May 3, VERDI's Opera, "UN BALLO IN MASCHERA." Mlle Turola, Mme Scalchi, Signor Carpi, M. Lassalle.

TUESDAY next, May 4, GOUNOD's Opera, "FAUST E MARGHERITA." Mme Albani, Mme Scalchi, Signor Gayarré, Signor Cotogni, Signor Vidal. On this occasion the doors will open at Half-past Seven, and the Opera will commence at Eight o'clock.

THURSDAY next, May 6 (Subscription Night, in lieu of Tuesday, July 27), WAGNER's Opera, "LOHENGRIN." Mme Albani, Mlle Pasqua, Signor Gayarré, Signor Cotogni.

Doors open at Eight o'clock; Opera commences at Half-past. The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, 41 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £3 12s. 6d.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d. Programmes of the Season, with full particulars, can be obtained of Mr Edward Hall, at the Box Office, under the portico of the Theatre, where application for boxes and stalls are to be made.

SATURDAY NEXT.

LONDON BALLAD CONCERTS.

MORNING BALLAD CONCERT, at St JAMES'S HALL.

SATURDAY Morning next, May 8, at Three o'clock. Artists: Miss Mary Davies and Miss Rose Trevor; Mme Antoinette Sterling and Miss Marian McKenzie; Mr Sims Reeves and Mr Edward Lloyd; Mr Santley and Mr Maybrick. Pianoforte—Mme Frickehaus. The London Vocal Union. Conductors—MR SIDNEY NAYLOR and MR FRED. WALKER. Stalls, 7s. 6d.; Reserved Area, 5s.; Tickets, 3s., 2s., and 1s., of Austin, St. James's Hall; and at Boosey & Co.'s, 295, Regent Street.

MR HENRY PARKER'S THIRD PIANOFORTE RECITAL, WEDNESDAY Next, May 5th, St JAMES'S HALL, at Three o'clock.

Artists—Miss Thorndike, Mr Henry Parker, Mr Edward Lloyd, and M. Albert. Conductor—MR SIDNEY NAYLOR. Tickets, 7s., 3s., 2s., and 1s., at Austin's Office, St James's Hall; Cramer & Co., 201, Regent Street; the usual Agents; and of Mr HENRY PARKER, 2, Harewood Street, Harewood Square.

MR HENRY LESLIE'S CHOIR.—Last Season, May 7.—

THIRD SUBSCRIPTION CONCERT, Friday Evening next, May 7, at Eight o'clock. Soloists: Mme Albani, Miss Mathilda Lennon, Mr Frederick King. Tickets, 7s. 6d., 3s., 2s., 1s., at Austin's Ticket Office, St James's Hall, and the usual Agents.

MR HENRY LESLIE'S CHOIR.—May 7.—Mme ALBANI

will sing MENDELSSOHN'S "HEAR MY PRAYER"; ARIS, "QUE LA VOCE"; BALLAD, "THE BROOKSIDE" (HENRY LESLIE); and "ROBIN ADAIR."

MR FREDERIC H. COWEN'S Dramatic Cantata, "THE

CORSAIR" (first time in London), will be given, under the patronage of H.R.H. the Princess CHRISTIAN OF SCHLESWIG-HOLSTEIN, and H.R.H. the Duchess of TECK, at ST JAMES'S HALL, WEDNESDAY next, May 5, at Eight o'clock. Also a SHORT CONCERT. Vocalists: Mme Marie Rose (by kind permission of Mr Mapleson) and Mrs Osgood, Mme Antoinette Sterling and Mme Trebbini; Mr Barton McGuckin, Mr Frederic King, and Mr Walter Clifford. Violin—M. Ovide Musin. Recitation—Miss Cowen. Full orchestra and chorus. Conductor—MR FREDERIC H. COWEN. Tickets, 21s., 10s. 6d., 5s., 2s. 6d., and 1s. May be had of the usual Agents, and at Austin's Office, St James's Hall.

RICHTER CONCERTS.—St JAMES'S HALL. MAY 10, 20,

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OPERA AND CONCERT AGENCY—221, REGENT STREET, W.

MR KEPEL begs to announce to the MUSICAL PROFESSION, ENTREPRENEURS, and CONCERT-GIVERS, that, to meet the requirements of increased business, he has opened an Office at the above address, to which all Communications should be forwarded. Office hours—11 to 4 o'clock.

MDLLE ANNA MEHLIG'S MORNING CONCERT,

TUESDAY next, May 4, St JAMES'S HALL, at Three o'clock. Vocalist—Mme Sophie Lowe; Violin—Herr Ludwig Straus; Pianoforte—Mme Haas and Mlle Anna Mehlig. Tickets, 7s. 6d., 3s., and 1s., at the usual Agents, and at Austin's Ticket Office, St James's Hall.

MDLLE ALICE ROSELLI.—ANNUAL GRAND EVEN-

ING CONCERT, STEINWAY HALL, May 4th, at Half-past Eight. Artists—Mmes Beata Francis, Minnie Webb, Alice Roselli, Helen Meason, and Enriquez; Messrs W. H. Cummings, Ghiberti, Frank May, and Monari Rocco; Piano—Mr W. G. Cousins; Violin—Master Harry Such. Conductors—Signor LI CALSI and ALBERTO VISETTI. Stalls, 21s. and 10s. 6d.; Admission 1s., of Lamborn Cock, 23, Holles Street, W.; and at Steinway Hall.

THE SOUTH LONDON CHORAL ASSOCIATION'S

FOURTH GRAND EVENING CONCERT, at St JAMES'S HALL, on TUESDAY, May 11, at Eight o'clock. Soloists—Mrs Osgood, Miss Orridge, and Signor Foli. Conductor—MR LEONARD C. VENABLE. Accompanist—MR W. H. HARPER. Tickets, 6s., 4s., 3s., 2s., and 1s., to be obtained at the principal Libraries and Music-sellers, and at Austin's Ticket Office, St James's Hall.

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GLASGOW CITY HALL SATURDAY EVENING

CONCERTS. THE TWENTY-SEVENTH SEASON commences in SEPTEMBER. Mr AIRLIE, the Secretary, will be in London on May 7th, for ten days, and may be communicated with at M'Ewen's Hotel, 14, Salisbury Square, Fleet Street.

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SIGNOR BEVIGNANI begs to announce he will ARRIVE in London for the season on the 5th inst., on the termination of MME Patti's performances in Paris. All communications for him to be addressed to his residence, 3, Wellington Road, St John's Wood.

NOTICE.
MRS OSGOOD, having made arrangements to reside permanently in London, can now accept ENGAGEMENTS, in Town and Country, for Oratorios, Concerts, Soirées, &c. Address—20, LOWER SEYMOUR STREET, Portman Square; or N. VERT, Esq., 52, New Bond Street.

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MR JOHN CROSS will sing "THE MESSAGE," the Duet from *OFFENBACH'S Lichen and Fritschen*, "I'M AN ALSATIAN," with Miss BERRINGTON; with Miss BERRINGTON and Mr ARTHUR GRAHAME, RANDOGGER's popular Trio, "I NAVIGANTI" ("THE MARINERS"), and "ALICE, WHERE ART THOU?" at Wellington Hall (Miss Marion Berrington's Concert), Islington, May 11.

"THE RETURN OF THE ARMY."
MR J. H. PEARSON and **MR FREDERIC PENNA** will sing this New Duet (just published) at Herr Oberthur's Grand Morning Concert at St James's Hall on 1st June.

"KILLARNEY."
MISS BEATA FRANCIS will sing **BALFE's** popular Song, "KILLARNEY," at Steinway Hall, on Tuesday Evening, May 4.

NEW DUET.
THE RETURN OF THE ARMY. Duet for Tenor and Bass. Words by N. GABRIEL. Music by FREDERIC PENNA. Price 4s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

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"On the golden sands, on the golden sands,
When the sun set over the sea,
And revealed the shore of the far off lands,
I wandered there with thee.
We heard the flow of the ceaseless waves,
And watched their foam-touched crest,
And our hearts were full of mystery,
And sweet, unathomed rest."

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BY

EDWARD SHARP.

	S. D.		S. D.
1. "SYMPATHY" ...	3 6	2. "SPRING" ...	3 0
3. "REGRET" ...	3 6	4. "DELIGHT" ...	3 0
5. "EMOTION" ...	4 0	6. "ANIMATION" ...	2 6
7. —	—	8. "ARGUMENT" ...	3 6
9. "FELICITY" ...	4 0	10. "RESIGNATION" ...	2 6
11. "BELOVED" ...	3 0	12. —	—
13. —	—	14. —	—
15. "GAIETY" ...	5 0	16. "SUPPLICATION" ...	3 0
17. —	—	18. "ADMIRATION" ...	3 6
19. "CONSOLATION" ...	2 6	20. —	—
21. "EXULTATION" ...	2 6	22. —	—
23. —	—	24. "PLEADING" ...	3 6

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FIVE LIEDER OHNE WORTE (in One Book) ...	8 0
RONDO GRAZIOSO ...	7 6
London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.	5 0

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NEW SONG BY F. VON LESEN.

"I LOOK UNTO THE GOLDEN WEST." Song. Words by Mrs E. CARLY FLEETWOOD. Music by F. VON LESEN. Price 3s. London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

ROYAL ITALIAN OPERA.

There were some new features in the otherwise familiar performance of *Les Huguenots* on Monday evening, chief among them the Valentina of Mdlle Turolla, who essayed her part for the first time on our stage. The assumption was in no sense a remarkable one, nor can it be said to have justified our regarding the young artist either as an actual or an eventual successor to the great Valentinas of the past. As every opera-goer knows, the character of Meyerbeer's finest heroine, even as we have it in the abbreviated acting version, demands no ordinary qualifications. It requires physical strength, the very highest vocal powers, and the possession of dramatic ability, such as on the theatrical stage would entitle an artist so endowed to the first rank. Valentina, therefore, is not a part for every one. Many think themselves called to it, but few are chosen by an impartial and exacting public, and though there may be no difficulty in finding aspirants for its honours, a good deal exists in discovering such as are worthy to wear them. It is just possible that Mdlle Turolla may develop into a worthy representative of the character, seeing that she has some unquestionably happy moments, as, for example, when Valentina sees the full force of the danger to Raoul, and ejaculates a prayer for his safety, even in the hearing of his enemies. This was done exceedingly well, and, with the closely following exit, elicited a special round of applause. But, generally speaking, the assumption wanted force and distinctiveness. It did not offend, but neither did it quicken languid attention and interest into life and energy, as must needs be when the performance is even approximately adequate to the claims of its subject. In her delivery of the music Mdlle Turolla was scarcely more happy. Originally endowed with a mezzo-soprano voice, which has been forced upward out of its true range, she sings the part of a pure soprano, when it is at all exacting, under manifest disadvantages, of a nature easily understood. Hence a degree of effort incompatible either with the pleasure of the listener or a legitimate success on the side of the artist. Mdlle Turolla will do well if she limit her present efforts to less arduous tasks, and resist the temptation offered by a dearth of "dramatic" sopranos to rush in and fill the void. As there was a new Valentina, so there was a new St Bris, in the person of Signor de Reszke, who enjoyed a better opportunity of showing his powers than in the small part chosen for his debut. Signor de Reszke made a very favourable impression; indeed, the only St Bris we can place before his is that of M. Faure, whom, by the way, the new comer sometimes strikingly suggests. His bearing and manner were quite becoming to the proud Catholic peer, while the pleasant quality of a fine voice, good phrasing, and generally excellent delivery, commended him much as a singer. Signor de Reszke is, beyond doubt, a valuable addition to Mr Gye's troupe. Among the more or less familiar features of this performance were the Urbano of Mdme Scalchi, and the Margherita of Mdle Schou, who, it will be remembered, made her debut in that character last season. Mdle Schou was not quite successful on this occasion. Through some cause or other she wandered from the key, and brought about an awkward "solution of continuity," which had the effect of damaging her for the rest of the evening. The Raoul of Signor Gayarre, the Nevers of Signor Cotogni, and the Marcel of Signor Vidal were as before, and need no fresh comment. With regard to the ensemble, Signor Tagliafico, as stage manager, must be credited with a sensible improvement in the grouping of the Benediction scene. He brought the nuns, usually kept in processional order at the back, well forward at the wings, where their voices could tell with effect, and whereby a natural and unstudied appearance was presented. Perhaps it was owing to this that the famous scene made more than its usual impression. Signor Vianesi conducted.

Il Trovatore, worn threadbare as it is, may generally be depended upon to gather a good audience from among a public who love nothing so much as that of which any other public would be tired; but on Tuesday night the house was no more than moderately full. Yet the novel as well as the familiar tried for a different result. The Leonora of Mdle Valleria is certainly not yet an unaccustomed thing on our lyric stage, while the Manrico of M. Engel was, on Tuesday night, absolutely new, like the artist himself. Moreover, the bloom of freshness has scarcely been rubbed off the Azucena of Mdle Pasqua, and though this cannot be said of Signor Graziani's Conte di Luna, the balance on the side of freshness was as three to one. Did the public resent this on the principle that, as "who drives fat oxen should himself be fat," so, who plays in a stale opera should himself be stale? We cannot compliment Mdle Valleria upon a great success in the trying part of Leonora. That she brought to it all the intelligence and nice feeling which have served her admirably in less exacting situations will be taken for granted. But, judging in accordance with the standard applicable to everything on our chief lyric stage, the part lies beyond her vocal and dramatic strength. Between the Leonora of Verdi's tragic opera and, say,

the Zerlina of Auber's *Fra Diavolo*, there is a wide gap, and Mdle Valleria, who would be a charming Zerlina, need hardly take shame to herself that she is not, also, a powerful Leonora. M. Engel, though German by name, is French by training and artistic sympathy. His Manrico, therefore, leans a good deal to sentiment, and from his lip, "Ah, si, ben mio" comes with greater unction than "Di quella pira." He is a good artist, and likely to do important service at Covent Garden. Though not gifted with a powerful voice, M. Engel has learned how to make the most of the organ he possesses, the upper notes in which are specially good; he phrases with taste and, best of all, because rarest, he can sing a cantabile passage as it should be sung, without forcing his voice till the humanity is pressed out of it. M. Engel was loudly applauded on several occasions, and unanimously recalled after the penultimate act. Apropos to "Di quella pira," we may ask why Manrico, gazing horror-stricken, in one direction, at the pyre of Azucena, rushed to her rescue in another? When "behind the looking-glass," little Alice found that the only way to reach a given point was to walk from it, but the lyric stage not having yet gone quite so far in the reversal of ordinary procedure, Manrico's method of succouring the gipsy requires explanation. Mdle Pasqua's Azucena met with a good deal of favour, in a large measure deserved, and Signor Graziani won the customary encore for "Il balen."—D.T.

ROYAL ACADEMY OF MUSIC.

Subjoined is the programme of the fortnightly meeting of professors and students, on Saturday, April 24:—

Allegretto con Variazioni, from Quartet in E flat, Op. 74, two violins, viola, and violoncello (Beethoven)—Messrs Sutton (professor's scholar), F. Arnold, Wand, and Elliot, pupil of Mr Sainton; Recit. and Air, "Ye people" and "If with all your hearts," *Elijah* (Mendelssohn)—(accompanist, Mr C. T. Corke)—Mr Herbert Waite, pupil of Mr F. Walker; Promenade d'un Solitaire, Op. 78, Nos. 1, 4, and 6 (Stephen Heller)—Miss Bertha Connell, pupil of Mr F. B. Jewson; Aria, "Cara Sposa," *Radamisto* (Handel)—(accompanist, Mr Morton)—Mrs Irene Ware, pupil of Mr Randegger; Sonata quasi Fantasia, in C sharp minor, Op. 27, No. 1, pian-forte (Beethoven)—Miss Bertha Saunders, pupil of Mr W. H. Holmes; Song, "Lorelei" (Franz Liszt)—(accompanist, Miss Dinah Shapley)—Miss Agnes Henderson, pupil of Mr F. R. Cox; Fugue, in G minor organ (Bach)—Master Lemaire (Sir John Goss scholar), pupil of Dr Stegall; Recitation, "The Lady's Dream" (Thomas Hood)—Miss Chandler, pupil of Mr Walter Lacy; Finale, from "Etudes Symphoniques," Op. 13, pianoforte (Schumann)—Mr Hackman, pupil of Mr Harold Thomas; Aria, "Batti, Batti," *Don Giovanni* (Mozart)—(accompanist, Miss Amy Hare)—Miss Farrar, pupil of Mr Goldberg; Polonaise, in C sharp minor, Op. 26, pianoforte (Chopin)—Miss Palmer, pupil of Mr O'Leary; Duet, "Ah! do you love me?" *Daughter of the Regiment* (Donizetti)—(accompanist, Mr C. T. Corke)—Miss Goodwin and Mr B. Davies, pupils of Mr Fiori; Trio, in C minor, Op. 1, No. 3, pianoforte, violin, and violoncello (Beethoven)—Miss Moseley, Messrs F. Arnold and Hambleton, pupils of Mr Cusins, Mr Sainton, and Mr Pettit.

There will be a performance by the Operatic Class on Monday next.

ST GEORGE'S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, APRIL 29th:—

Overture, in C major, Op. 24 (Composed for a Military Band)	Mendelssohn.
Larghetto from the Pianoforte Duo, Op. 32	Dussek.
Prelude and Fugue, in E major	Bach.
Prière, No. 1, in F major	Alex. Guilmant.
Andante for the Organ, in E minor	H. Smart.
Procession March and Bridal Chorus (<i>Lohengrin</i>)	R. Wagner.

SATURDAY AFTERNOON, MAY 1st:—

Toccata for the Organ, in F major	M. C. Widor.
Pastorale (Second Set of Organ Pieces, No. 7)	Th. Salomé.
March and Chorus of Conspirators (<i>Ernani</i>)	Verdi.
Trio and Fugue, in F major	J. L. Krebs.
Andante, "La Consolation," Op. 62	Dussek.
Overture, <i>Numa Pompilius</i>	Ferd. Paer.

MUNICH.—Anton Rubinstein's *Nero* will be produced at the Theatre Royal in the autumn. Another novelty will be Kretschmer's *Königin von Saba*.

John Bullab Speaks.

REPORT ON MUSICAL INSTRUCTION IN ELEMENTARY SCHOOLS ON THE CONTINENT.

(Continued from page 257.)

There being for the moment no further field for observation in Basle, I went next day to Berne, where Her Majesty's representative, Sir Horace Rumbold, put me at once in communication with the Minister of Public Instruction, Herr Bizius, who was so good as to place at my disposition one of his staff, Herr Wilhelm Berchten, by whom I was accompanied to every school I visited in and about Berne. Though the schools here were not generally closed, as at Basle, the classes in them were heard at some disadvantage, being all in a state of recent or actual re-formation. One at Buri, four miles from Berne, and to which my attention had been especially directed before entering the Canton, was closed. I found the Schoolmaster recreating himself in his garden; but his pupils, alas! were altogether beyond the reach of call. But I was rewarded for my visit to another school (in the Soulgenbase) by hearing successively no fewer than five classes in various stages of advancement. The highest of these (of boys and girls together) showed much readiness in singing notes named, and in naming notes vocalised by the teacher. Both these exercises are largely employed in Swiss schools. I wrote on a board two passages, both of which, after one or two partial failures, were sung correctly. In another school (Einwohner-Mädchen Schüle) I subsequently heard a lesson given to about 30 young ladies, who sang both together, and one at a time, dictated passages of some difficulty, and afterwards two or three part songs, as I was given to understand, at sight. This, as might have been expected from the ages and station of the pupils, was the most accomplished class I had yet heard. I assisted afterwards at an entrance examination for admission to the teachers' department of the same institution. Of the 13 candidates, only one partially failed. The remaining 12 showed much readiness in meeting the requirements of the examiner. They also sang each a song from memory. The results of this examination were especially valuable as evidence of the goodness of the teaching in the different elementary schools wherein they had been trained. On another day I made an excursion, as always, accompanied by Herr Berchten, to the Normal School (for masters) at Münchenbuchsee. Here again the classes were in process of re-arrangement. Nevertheless my visit was a very interesting one. The musical instructor, Herr Klee, gave a first singing lesson to a class of about 40, and then a piano-forte lesson to a class of 10. These latter were exercised on as many pianofortes placed in one of several rooms in a building isolated from the rest of the school. It contains no less than 30 pianos, made by Steiner, of Berne, at a cost of £16 each, and which, though 14 years in use, were still in fair condition. The method of instruction in singing is, with trifling varieties, identical with that employed elsewhere in Berne. The *sol-fa* syllables are used at first for very simple passages, chiefly in C, and without modulation. More advanced music is read to the alphabetical names of notes, A, B, C, &c., with the German inflexions *is* and *es*, for sharp and flat notes. Thus C is called *Cis*, and D *Des*; D is called *Dis*, E *Es*; and so on. The effect on the ear of these sibilants, in keys requiring many inflected notes, is unspeakably grotesque and hideous.

Up to this time I had met with no instance of the employment, nor even indeed heard any mention, of a musical notation other than that in what may fairly be called universal use. From the schools of Geneva, and from no others that I visited before or after them, this universal notation has been banished, and the arithmetical symbols of Mons. Chev  put in its place. This procedure was accounted for to me by more than one teacher, in the fact that Mons. Chev , a cultivated and eloquent person, had for a time taken up his residence in Geneva, and brought his culture and his eloquence to bear on a number of persons of small musical attainments, but of great influence in educational matters, and persuaded them to issue an order for the adoption in the schools of that city, of his system, or more properly, alphabet.

Now, my Lords, I cannot deny, nor have I ever denied, that music, vocal music at least, has been and can be taught on a great variety of systems, and even read at whatever disadvantage, from any one of the many notations or alphabets that during the last 100 years have been invented, lauded to the skies, and forgotten. But I have always regretted, and I still regret, that any number of otherwise sane persons should spend years, months, weeks, or even days in mastering alphabets in which no musician ever expresses himself, and the quantity of music printed in which bears an even smaller proportion to that printed in musical notation than does the quantity of literary matter printed in the Hebrew character to that printed in the Latin or the German. I visited a considerable number of schools in Geneva, in all of which the M thode Chev  was in operation. In several of

these I heard music, always easy music, sung, and even sung at sight, easily, and with some taste. Among others, at the Ecole de Grutli, I was present during a lesson given to an advanced female class by a very skilful teacher, M me Marc-Rey, whose performance of music already studied, and whose *reading* of that which was not, were both of them excellent. I could not but regret, however, that persons who had given so much time to the study of music could not read it, *save out of their own books*. I had much conversation with this lady, and with several other municipal teachers about this notation. They assured me, with one voice, that children learned it more rapidly and easily than they could musical notation. I ventured to inquire whether they had ever tried to teach children the latter, and they admitted, equally with one voice, that they had not.

My inspection of Swiss schools ended at Zurich. Here I visited, first the Gymnasium, where I was present during a lesson given by Musikdirector Weber to a class of boys between the ages of 10 and 14. The feature of this lesson, over and above its general excellence, was the frequent *change of posture* of the scholars. I think this worthy of imitation. The steady attention to, and manifest interest in, the work before them of these boys was remarkable, and I think in some degree due to the fact that they neither sat nor stood long together. This lesson was followed by an individual examination of about 30 in-coming students, as it proved, of very various "gifts" and attainments. One of them sang the scale of C, substituting F  for F ; and another the same scale, substituting B  for B ! I might have thought that my ears had deceived me in one at least of these instances had not the practised examiner's eye caught mine at the moment they presented themselves. The voices of these candidates were neither better nor worse than those of English youths in like predicament.

At a Primarschule for girls (in the Wolfbach Strasse) a two part song in C, and without modulation, was sung to me nicely at sight. The voices of the singers were, however, somewhat rough. I could not fail to notice, though the pupils were obviously of a very humble class, the neatness of their appearance. Their hands generally were clean, and their boots, as in every Swiss school I visited, well blacked. At a secondary school for girls, I found another examination for admission going on, under Musikdirector Attenhofer. The candidates sang various scales (marking the altered notes by the inflected terminations *is* or *es*), a number of dictated passages, and answered many theoretical questions, generally correctly. They also read a passage involving two modulations, which I wrote on the black board, perfectly well, showing in these various exercises much careful teaching in the different schools from which they had come. On this examination followed a lesson to a higher class who manifested a thorough acquaintance, practical and theoretical, with the minor scale in its three forms and with various chromatic intervals. They also sang a canon, and two very pleasing duets by the Musikdirector with much finish and sweetness. The teaching of this gentleman, as of Herr Weber, was, I should say, admirable.

I left Switzerland with high admiration of nearly all I had seen and heard, results as they were, indirect or direct, of the efforts the Governments of the different Cantons are making for the education of the people. The schools they have recently built are magnificent; the class-rooms numerous, light (the light always to the left of the seated pupils), and well ventilated, the access to these (stairs and corridors) capacious and as well lighted. The teachers are numerous, and so far as my observation, not always confined to my own subject, enabled me to judge, they carry on their useful and honourable work with as much cheerfulness as advantage to their pupils. Music is obligatory in all Swiss schools, and, as a rule, every Swiss teacher is the music master of his own class. To quote Sch llinspector Konig, of Basle, "Il n'y a pas de m tres de musique *  part*." This rule, however, is, as I have already had occasion to show, liable to many exceptions. Herren Weber and Attenhofer are both of them eminent professors.

(To be continued.)

ANKLAM.—Fernanda Tedesca, the much admired violinist, took part, in recent concerts here, and not merely charmed the male portion of the audience by her fascinating personal appearance and masterly play—not only received all possible marks of homage from the enthusiastic gentlemen, but was literally surrounded by the ladies, who never ceased kissing her hands, the highest sign of admiration the fair sex can offer. Similar ovations were recently paid her at the Grand-Ducal Court of Weimar, where the celebrated and venerable Franz Liszt gave her—so runs the report—an "international" kiss on the forehead. All these flattering manifestations prove that the art of the young violin "virtuosa" has reached a height seldom attained by any artist.

MOZART IN VIENNA.

At last two of Mozart's operas, which since the "Mozart Week" appeared as though stuck fast on a sandbank, have again been floated off. *Die Zauberflöte* was given with only one non-member of the company (M^{me} Koch-Bossenberger) and *Don Juan* actually without any extraneous assistance at all. The latter performance was rendered interesting by a fresh cast of two of the characters, Doña Elvira and Zerline. Doña Elvira—who in the festival-performances was deserted not only by Don Juan but by all good angels into the bargain—we had the satisfaction of seeing confided to the hands of M^{me} Dillner, whose distinguished appearance, expressive acting, and musically well thought-out and steady realisation of this difficult and important part render exceedingly valuable service. If the lady would only infuse a little more passion into her singing and acting of the recitative before the "appendix" air, "Mitradi," her impersonation could not fail to gain by it. After the air, the audience applauded her most heartily. For Zerline, M^{lle} Kraus possesses the welcome dower of a fresh, youthful appearance and unaffected, natural acting; as a singer, she discharged her task, by no means an easy one, if not brilliantly at least very respectably. For the two airs, her powers of execution still want the finishing touch; she sings all this music in too general a style, as a mass and a whole; let us hope she will acquire the art of more delicate accentuation and more varied tone-colouring. Some surprise was excited by the fact, that the farcical scene, which is nothing more or less than contemptible, of Don Juan's examination by the simple Usher of the Court, was again introduced. During the "Mozart Week," the public put up with this platitudinous, considering it in the light of a historical curiosity, of a faded reminiscence of childhood. But both public and critics agreed in thinking: once in a way but not again. Is it then possible that the Imperial Operahouse, of all institutions in the world, should contemplate re-granting the rights of citizenship to a piece of tomfoolery long since banished from every respectable stage? As we all know, the original libretto does not contain a single syllable of this trivial game at question and answer, which concludes with Don Juan's dignified exclamation: "Das Gericht möge künftig keine solche Eseln schicken!" Whence comes this "Eseln" with the *n* at the end—whence the whole of the interpolated matter? From the time when the theatres in the suburbs and provinces began to give *Don Giovanni* in German, changing the original recitatives into prose and endeavouring by all sorts of comic additions to make up for the want of good singers. At the Imperial Operahouse here, *Don Giovanni* was incomprehensibly allowed to rest unperformed from 1788; it was not till 1792 that it re-appeared, and then at the Theater an der Wien, in a miserable German version by Spiess. It was thence possibly that the interpolated buffoonery, such as the examination scene, spread over the theatres of Germany. Molière's *Don Juan ou le Festin de Pierre* was probably unknown to a German adapter so anxious for the merriment of his audience, otherwise Spiess certainly would not have allowed many an enticing joke uttered by Sganarelle (such is the name of Don Juan's servant in Molière) to escape him. In the original five-act "comédie" Sganarelle (Molière himself played the part) enters at the very beginning with a snuff-box in his hand and makes a speech in praise of snuff-taking. "Whatever Aristotle and all the philosophers may say, there is nothing like tobacco: honest people are passionately fond of it, and a man who lives without it, does not deserve to live," &c. Among the dramatic versions of the *Don Juan* saga (of which the most important and to Mozart decidedly the most useful was that of the Spaniard, Tirso de Molina) there is hardly a more interesting one for lovers of comparisons than Molière's *Festin de Pierre*. Doña Anna does not appear in it, but is only mentioned. Nor does Don Ottavio; in his place, however, there are two brothers of Doña Elvira. To this Doña Elvira Don Juan is married in due form, as he is to several other young ladies. Instead of one Zerline Molière gives us two. Don Juan has successively vowed to love two young peasant girls in the same village and promised both marriage. The two quarrel, with Don Juan between them, whispering now to Charlotte and now to Mathurine—"I love you alone; she is mistaken and is only angling for me." The scene is splendid and would certainly furnish an admirable subject for a comic trio. After Don Juan has left,

Sganarelle warns the two girls against him with the magnificent assertion: "C'est l'épouseur du genre humain!"

But, while our well-minded advice to remove the disgraceful examination scene from *Don Juan* was disregarded, just as little attention was paid by the management to another request also springing out of the "Mozart-Week." It related to the scene of Tamino with his flute in the first finale of *Die Zauberflöte*. We put in a good word for the actual appearance of the wild beasts, who, according to Mozart's express direction, formerly always carried out, should be coaxed on by Tamino's playing. The clever and learned Dr Bernays, who happens at this moment to be in Vienna, wrote from Munich to the author of the feuilleton (who is personally unknown to him): "Let us hope your influential advocacy will succeed in bringing back to the stage the neglected beasts who should be tamed by the flute of the genuine new Orpheus before the eyes of the spectators." Ought we to rejoice or feel sad at the belief entertained by extra-Austrian scholars in the influence of critics in Vienna?

EDUARD HANSLICK.

MINNIE HAUKE AT MANNHEIM.

(From the Mannheim Tageblatt.)

Miss Minnie Hauke, Royal Prussian Chamber-Singer, commenced her engagement at the Grand Ducal Theatre as Margarethe in Gounod's *Faust*. The great reputation which preceded her justified high expectations on the part of the public, but expectations were even surpassed by the truth. Miss Hauke possesses, if not a very strong, a very rich voice of extensive compass. Its characteristic is clearness, and it is most agreeable to the ear. Her intonation is a model of correctness and the vocal cadence melodious in the highest degree. The softness of her voice enables the lady to sing with extreme expression, and touch the feelings of her hearers. Her impersonation of Gretchen was natural and unartificial, though treated very objectively; the separate touches were extraordinarily delicate, combining to make up a wonderful whole, the effect of which was most powerful. The peculiar attributes of each scene were grandly conceived and most beautifully realised, both as regards the acting and the singing. If we consider that the lady, who previously took the soubrettes, has only lately adopted the serious juvenile lead, we may safely prophecy that she will win a great name and reputation in this new sphere.* The success she achieved here on the 23rd April was very brilliant. She was called on in all from ten to twelve times. We expect great things, also, from her Elsa and Catherine.

CRYSTAL PALACE.—The concert on Saturday for the benefit of Mr Manns was noticeable on more than one account. The programme, varied and attractive, derived especial interest from the fact of its being in most important respects the choice of the audience who attended the performance a week previously. On that occasion a circular was distributed in the room containing lists of the instrumental works which had been given during the series of twenty-four concerts, from October, 1879, to April, 1880, coupled with a request from Mr Manns that visitors would affix a mark to any symphony, concerto, overture, and miscellaneous orchestral composition they might wish to hear at his benefit concert on the Saturday following. The result fully justified the confidence reposed by the eminent conductor in his audience. Beginning with the Pastoral Symphony and ending with the overture to *Tannhäuser*, comprising, too, Mendelssohn's violin concerto (played by M. Sauret), Beethoven's "Choral Fantasia" (M^{lle} Anna Mehlig at the pianoforte), &c., the selection was for the greater part highly judicious. With regard to the execution generally it must suffice to add that, from the opening to the close, we cannot remember a performance of Beethoven's "Pastoral" more nearly approaching absolute perfection. The vocal music, contributed by M^{me} Ida Hahn-Friedländer (her first appearance), Mrs Osgood, Miss Hope Glen, Messrs Foli and Harper Kearton, was all good in its way. That Mr Manns should be greeted with applause no less hearty and unanimous than richly merited was no matter for surprise.

* Miss Hauke, to the best of our knowledge, has never moved in any other sphere.—W. D. D.

MILAN.

(Correspondence.)

A subscription has been opened for paying Verdi an exceptional mark of honour by the erection of his statue in the entrance of the Scala, a mark of honour never before paid to any composer. Signor Barzaghi, who executed the monument raised by the Milanese to Napoleon III., has been chosen as the sculptor, and the statue is to be uncovered at the Grand Exhibition next year. The list of subscribers already contains the names of the leading members of the aristocracy as well as those of the most eminent composers, painters, sculptors, artists, and financiers.—The second concert of the Scala Orchestral Society was devoted exclusively to sacred music by Italian composers, represented by Palestrina, Lotti, Bazzini, Ronchetti, Cherubini, Stradelli, Rossini, and Verdi. The last named contributed his two new compositions on Dante's "Padre nostro" and "Ave Maria," written, respectively, for five-part chorus and soprano solo with string accompaniment. Mad. Teresa Singer sang the "Ave" (the text of which, by the way, has been set as a duet by Donizetti). Both pieces were encores, and Verdi, who was present, received an "ovation."

MR GANZ'S ORCHESTRAL CONCERTS.

A new musical institution was born on Saturday afternoon, April 24, and yet there is not one the more. Mr Ganz's Orchestral Concerts, as the bantling's god-parents have called it, simply fills the place till now occupied by the New Philharmonic of that ilk. And yet the New Philharmonic is not dead, so that, strictly speaking, we possess one the more after all. Dr Wylde has taken care to inform those who may have been interested to know that the enterprise so long conducted by him alone, and, during several years past, in association with Mr Ganz, is only on the retired list. There, for aught we can tell, it may be gathering strength, and forming plans in view of a brilliant future. By all means let us hope so. The disappearance of musical institutions which have made themselves a part of artistic London is a sorry and troublesome thing. Them we have proved, but the quality of their successors has yet to be ascertained. Under these circumstances only a Hamlet could fail to decide whether it is better to possess the goods we have—we had almost said endure the ills, by sheer impetus of quotation—than rush to others that we know not of. But while this is the case, none will refuse benevolence to Mr Ganz's enterprise. It risks much, and is bold—reasons sufficient to warrant sympathy, while out of it great good may come in future years. Of course no favour, in the sense of overlooking demerits, is desired even by Mr Ganz himself. Art is greater than its exponents or the interests that attach to it, and an artistic enterprise should be supported just as long as it deserves support, and no longer.

The opening concert had some auspicious features. In the first place a large audience assembled, the orchestra proved to be made up, not only of sufficient, but sufficiently excellent materials, and, though the performance was not in every respect ideally perfect, its merits called for more than toleration. Besides this, the programme combined that which is known to be good, and that which excites interest by claiming to be good, in just admeasurement. On the whole, therefore, the enterprise started well, and Mr Ganz, who presided with all possible assiduity, may consider himself entitled to congratulation. The plan of the concert followed closely that adopted by the superannuated New Philharmonic, and comprised two symphonies, a concerto, and an overture, varied by vocal and instrumental solos. One of the symphonies, that which properly inaugurated the enterprise, was Beethoven's No. 5. (C minor), the other being Rubinstein's No. 1 (F major), marked "first time of performance"—by which was probably meant first time in England. Rubinstein was a young man when he wrote this work, and his youth is stamped upon every movement. It has the form of a symphony, but is by no means that which we ordinarily understand by the term. A symphony implies something more than a piece of music in four long divisions, whereas Rubinstein's work seems to us a piece of music in four long divisions and nothing more, unless, indeed, we yield the second, or scherzo, as of symphonic quality. For the rest, at all events, we discover but episodes fortuitously strung together. Very sounding and pompous some of these episodes are; others invoke admiration by their melodic beauty, while others excite the interest necessarily attending a desire to know where interest lies. But such results, standing alone, have essentially nothing to do with a symphony. We want masterfulness of plan and development, and in its stead cannot accept weakness, however "attended" by lusty noises and glowing colours. The concerto—Ernst's in F sharp minor for violin—was played by M. Emile Sauret, an artist who

visited this country some time ago, and has now returned to strengthen the connection, if happily it may be done. M. Sauret's performance called forth a good deal of applause which we regret it is out of our power to echo. The tone of the French violinist is thin and poor, while his execution of rapid passages conveys the effect of a picture, the details of which have been smudged over. Besides this, his intonation is not always perfect, and his expression seems to us most artificial when most intense. M. Sauret may modify these opinions by future efforts; and if so, we shall be glad indeed to proclaim the fact. As well as the concerto, the violinist played Beethoven's Romance in F, and some Russian airs by the late M. Wieniawski. The concert ended with the overture to Weber's *Oberon*; and Mme Marie Roze sang, in the course of the programme, two well-chosen songs by Gluck and Mozart respectively.—D. T.

SARAH BERNHARDT'S CLORINDE.

*Magna est veritas.**Paris, Sunday Night.*

Mdlle Sarah Bernhardt, having the intention of appearing in *L'Aventurière* during her coming engagement in London, M. Perrin thought well to give the Parisians the *primeur*, and Emile Augier's comedy was accordingly revived in presence of a critical audience. The play, first produced in the revolutionary year, 1848, and rewritten ten years later, was for a long time one of the stock pieces of the Français, but the retirement of Regnier and Mme Arnould Plessy, original representatives of the chief characters, thrust it into the background, and to younger play-goers *L'Aventurière* had the charm of a new work. Mme Plessy undertook the part of Clorinde during her last London engagement, and the play was certainly introduced to Englishmen through the adaptation made by Mr Robertson, under the title of *Home*. The adventures, as depicted by Mdlle Sarah Bernhardt, did not completely satisfy *habitués*. In no place in the world is tradition respected so blindly as in the "House of Molière." Mdlle Bernhardt's conception differed widely from that of her predecessor, therefore the latest interpretation must be wrong. Such was the, perhaps unconscious, reasoning of the bigwigs of the Rue de Richelieu. Mme Plessy represented the notorious comedian who acts a part in private life in order to obtain a footing in the society she had hitherto only seen from behind the footlights, with all the commanding assurance of a *dame du monde*; Mdlle Bernhardt, on the contrary, brings out in strong relief her fascinating qualities. She relies on her power of charming the old man she wants to marry, and dominates him by her feline grace. Her very costume indicates the light in which she wishes the character to be judged: she appears in a yellow satin dress, with head-gear to match, and looks as though she had stepped out of the frame of some Venetian master's brilliant picture. It was doubtless this costume that at first disconcerted old *habitués*, further nonplussed by her unconventional enunciation of the swelling Alexandrine verses. But it must not be imagined that, because she did not satisfy all professed critics, she failed with the general public. The murmurs of admiration that spontaneously broke forth, as her musical voice and intelligent diction gave new point and force to many a well-remembered line, spoke more eloquently than the triple re-call after each act. She at once conquered unprejudiced hearers, and after two or three performances the critics will be found amongst her greatest admirers. You, in London, hampered by the recollection of no imperious traditions, will, unless I am greatly mistaken, pronounce Clorinde to be one of the most interesting of Mdlle Bernhardt's impersonations. The character resembles so strikingly that now being played by Miss Genevieve Ward in *Forget Me Not* that it will be interesting to compare the way in which the same sort of part is interpreted by two actresses. In the one case it is elaborated with great talent, in the other lighted up with a touch of genius. The part of Annibal, the braggart brother of Clorinde, is represented by Coquelin with inimitable *verve*. The drunken scene, in the second act, is a masterpiece, and herein Coquelin shows himself quite the equal of his justly famous predecessor Regnier. Febvre is excellent as Fabrice, and Martel as the deluded father, while the young lovers are admirably personified by Volny and Mdlle Baretta, the latter delivering her lines with an ingenuous charm that took the audience by storm. In fine, the general performance was above reproach, and *L'Aventurière* will probably fill the Français on alternate nights when *Daniel Rochat*, still played three times a week, is not performed.

Lauro Rossi, formerly director of the Naples Conservatory, has retired from professional life, to reside at Cremona. (He might have lived at Cremona without that sacrifice.—DR BILDGE.)

DEATH OF M. MARIE ESCUDIER.*

M. Léon Escudier, director of *L'Art Musical*, has been overtaken by a cruel blow, wounding him in his dearest and oldest affections. His brother, M. Marie Escudier, has, in a few days, fallen a victim to congestion of the lungs. No one, neither his family nor his medical man, suspected that the disease would take him off almost suddenly. M. Léon Escudier had just left his brother, carrying away with him the hope that the latter would triumph over his illness. Léon had promised to return in the course of the evening; but a few minutes after his departure, and when nothing indicated the imminence of the catastrophe, Marie Escudier breathed his last. The news of his death painfully affected all who, a few days previously, had seen him full of life, active, smiling, and absorbed in the incessant work of the daily press. His age astonished those who learned it from the obituary notice published the next morning in the *Figaro*. He was seventy-one; no one would have supposed it. He was full of years, but he was not old. His life, since, when very young, he first came to Paris with his brother, Léon, was an extremely laborious one. As long as he busied himself with musical matters, he wrote with his brother. It was with him that he founded *La France Musicale*, and kept it on for a long series of years; it was with him that he wrote the musical criticisms in the feuilleton of *Le Pays*; and it was with him, lastly, that he published several works in connection with music, among them being the *Dictionnaire de Musique*, the *Contatrices Célèbres*, and other volumes of the same kind.

Subsequently, his efforts took another direction; he went on the political press, the militant press, and thenceforth the two brothers ceased to work together. For some years past, he was one of the most assiduous writers on the *Figaro*, signing his articles on the foreign press: "*Un Diplomate*." His special knowledge, his amiable disposition, and his intelligence threw open for him the doors of Ministers and Ambassadors. He died on the breach, pen in hand.

He leaves a widow, Mad. Rosa Kastner-Escudier, the celebrated pianist, and a daughter, aged ten. We shall not attempt to describe their grief any more than we shall attempt to describe that of his brother, Léon. We all sympathise with them in their sorrow; with the widow and the daughter; with the Director of *L'Art Musical*, the brother, the friend, and the collaborator.

*. The obsequies of Marie Escudier took place on Tuesday in the church of St Honoré d'Eylau. The mourners met at the house of death, 64, Avenue du Bois de Boulogne, which was too small to contain the crowd who had come to pay a last mark of respect to the Deceased. A platoon of infantry, from the 14th Regiment of the Line, was told off to perform the military honours. Behind the hearse, which was covered with flowers, walked a sorrowing crowd, among whom were very many celebrities in art, literature, and finance; the staff and other persons employed on the *Figaro* surrounded the coffin. The church of Saint-Honoré was speedily filled. The religious ceremony was celebrated with rigorous observance of the ceremonial but without much pomp. The musical portion, however, was very fine; in addition to the choir, M. Talazac sang a "Pie Jesus" to the sacred air by Stradella; Alard performed on his admirable violin the Adagio from Mozart's Quintet; and, lastly, Bonnehée sang an "Agnus Dei" by M. Etienne Ray. The ceremony lasted about an hour. Every one then shook hands with the cruelly bereaved relatives, and the procession pursued its way to Père-Lachaise for the interment.

THE NEW PHILHARMONIC CONCERTS.

(To the Editor of the "Times.")

SIR,—I read in a musical notice which appeared in *The Times* of last Saturday that "the concerts hitherto known as the 'New Philharmonic' will this season be continued" under another name. As the founder and proprietor of these concerts, allow me to correct that statement, and to say that they will not be continued this season; that the day of resumption is not fixed, but that it will not be before the expiration of this season, and that when resumed they will retain their present title. Also that other announced orchestral concerts have nothing to do with those of the New Philharmonic. The allusions in the same notice respecting the influence which the New Philharmonic has exercised over the progress of music in the country are highly flattering and merit my warmest thanks, but the "lament that an historic name will henceforth disappear from the list of our concert institutes," you will allow me, I trust, to remark is premature.

Gresham College, April 4th.

H. WYLDRE, Mus. D.

* From *L'Art Musical*.

ANOTHER D MINOR TRIO, &c.

The third of a series of concerts devoted to chamber-music was given by Mme Viard-Louis on Monday in Steinway Hall, and attracted an audience who made up by attentiveness for the lack of demonstration which seems to be *de rigueur* at morning performances. Mme Viard-Louis offered a good selection to her supporters, a conspicuous feature in it being a pianoforte trio in D minor, composed some years ago by the gifted amateur who was then well known in artistic circles as "Angelina." The lady in question belongs as of right to the professional rank of musicians, and is sufficiently endowed by nature, and qualified by education, for a distinguished place. Circumstances, however, sometimes thwart what seems the design of fate, and, in this instance, they were powerful enough to withdraw from the active world of music one who might have accomplished much. For the sake of art this is to be regretted, but, happily, something remains from such high culture, and whenever the trio in D minor is heard, satisfaction with what is will contend for mastery with sorrow for what might have been. The *connoisseur* can hardly mistake in deciding upon the influences under which this work was written. Mendelssohn's graceful thought and pellucid utterance are clearly reflected by it, while we shall not be far wrong in saying that the composer had passed under the charm of the peculiar daintiness of melody which characterised Sterndale Bennett. Be this as it may, the style of the trio is throughout full of grace and charm, and, at the same time, it is not wanting in the strength, consecutiveness, and reticence—as distinct from the redundancy now in vogue—which we scarcely expect from a feminine composer. While every movement has perfect symmetry, according to the laws of classical form, nothing of the spirit of music is sacrificed to merely structural exigencies, and thus we have illustrated a perfect and rarely-attained combination. Of the four sections into which the Trio is divided, the opening *allegro* and the *andante* commend themselves most highly, and, if fault may be found at all with those which follow, it necessarily connects itself with a want of sufficient contrast. A marked feature of the work is combined gravity and tenderness, that needs, perhaps, a somewhat lighter *finale*. But musicians can find no difficulty in passing this consideration by and fixing their regards upon grace of thought and elegance of expression that are nothing short of masterly. It is a thousand pities that the work has not had many successors, and for the silence of "Angelina" these years past, Music owes Fortune a grudge. The Trio was played (second time this season) by Mme Viard-Louis, M. Holländer, and M. Lasserre, all of whom took commendable pains with their task, while the audience exhibited the interest such a work can never fail to inspire where there is the capacity of appreciation.* Subsequently, Mme Viard-Louis performed Beethoven's Sonata, Op. 31, No. 2, in her now well-known style, besides taking part in other concerted pieces. The vocalists were Mme Christiani, Miss Lennon, Mr Elliott Langworth, and Signor Fabrini; Mr William Carter acting as accompanist.

* It deserves to be introduced at the Popular Concerts, which, if Mr Arthur Chappell makes acquaintance with it, we feel assured it will obtain. Such a trio would be simply an addition to the repertory of no small value. We should like to hear it performed by Norman Neruda, Alfredo Piatti and the composer herself (or, in default of the composer, Arabella Goddard.)

THE LANGUAGE OF FLOWERS.*

Flowers in the lattice casement,
To tell of the coming spring;
Flowers in the lighted ball-room,
To tell of a love they bring.
Flowers with a perfumed letter,
To tell of a bridal ring;

Flowers in a perfumed letter,
To tell of a love that is dead.
Flowers in a darkened chamber,
Wreath'd round a cold white head;
Flowers in the lonely churchyard
To tell of a spirit fled.

* Copyright.

JOANNA ENRIQUEZ.

Mdlle Marguerite Ugalde, daughter of the once famous singer of that name, has appeared at the Opéra-Comique as Marie in *La Fille du Régiment*, meeting with warm encouragement.

MR CHARLES HALLÉ'S Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that his TWENTIETH SERIES OF PIANOFORTE RECITALS will take place, in ST JAMES'S HALL, on the following Afternoons:—

FRIDAY, MAY 14.
FRIDAY, MAY 21.
FRIDAY, MAY 28.
FRIDAY, JUNE 4.

FRIDAY, JUNE 11.
FRIDAY, JUNE 18.
THURSDAY, JUNE 24.
FRIDAY, JULY 2.

The programmes will again consist of Concerted Music and Pianoforte Solos, one novelty at least being introduced at every concert, and the co-operation has been secured of M^{me} Norman-Néruda (first violin), Herr L. Ries (second violin), Herr L. Straus (viola), Herr Franz Néruda (violinello), and other eminent artists.

Each Recital will occupy two hours in performance, commencing at Three o'clock and ending at Five p.m. The customary Analytical Notices will accompany the programmes.

PROGRAMME OF FIRST RECITAL. FRIDAY AFTERNOON, MAY 14.

GRAND TRIO, in D, Op. 70, No. 1, for pianoforte, violin, and violoncello... .. Beethoven.
GRAND FANTASIA, in C, Op. 15, for pianoforte... .. Schubert.
SONATA, in G, Op. 78, for pianoforte and violin... .. Brahms.
TRIO, No. 1, in E flat, for pianoforte, violin, and violoncello (first time)... .. Franz Berwald.
Executants—MR CHARLES HALLÉ, M^{me} NORMAN-NÉRUDA, and Herr FRANZ NÉRUDA.

PRICES OF ADMISSION.

Sofa Stalls (numbered and reserved), for the Series £2 2 0
Single Tickets 0 7 0
Balcony, for the Series 1 1 0
Single Tickets 0 3 0
Area 0 1 0

Subscriptions and Tickets at Chappell & Co.'s, 50, New Bond Street; Stanley Lucas, Weber & Co.'s, 84, New Bond Street; Mitchell's, 33, Old Bond Street; Ollivier's, 38, Old Bond Street; Keith, Prowse & Co.'s, 48, Cheapside; Hays's, Royal Exchange Buildings; Austin's Ticket Office, 28, Piccadilly; and by Mr CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

MADAME MONTIGNY-RÉMAURY

Begs to announce her ARRIVAL in London.
All communications to be addressed to her, care of Messrs ERARD,
GREAT MARLBOROUGH STREET, REGENT STREET.

The Musical World.

LONDON, SATURDAY, MAY 1, 1880.

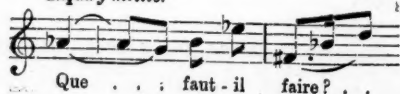
A L'ALBANI.

Tornasti! e dopo troppo lunga assenza
Ci apporti, col bel sol di tua presenza,
I rari eletti don d'un'arte eccelsa
In Senta, Elisa, Gilda, Lucia ed Elsa,
Con altri più cui tanta luce imparti
Ch' estatico io torno ad ammirarti!

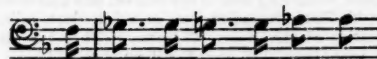
In Sieur Sparafucile de Retz.

Ha! Ha! mon ami!—te re-voici! Ecoutez. Mazarin sait bien que le Pape n'est pas de ses amis. Sait. Tu comptes, donc, l'Abbé Fouquet parmi les tiens? Va! Père Heugel et ton Ovington VI. t'éclaireront la dessus. Du Fai sans doute est homme d'affaires, mais aussi (quoique demeurant près de St Paul) a't il taché de corrompre ton argentier Pean dont le frère (quoiqu'orphèvre demeurant Rue des Miffes) se laisse prendre de pèche. Hein? Tu me chanteras—

Inquiry motive.



Ne fais rien. Avant d'être un art la danse n'était qu'une saltation.
Tu as un ami qui dit—



E ques t'il mio stru-men - to &c.

Encore ne fais rien. Seulement va chez Papa Niecks.
A toi (silence!) JOLY CONSEILLER.
Rue des Jupons.

EMMA (MIREILLE) ALBANI.

(To the Editor of the "Musical World.")

SIR,—Why is Mireille withdrawn from the Royal Italian Opera, with Mad. Albani in the company to play Mireille? She would be an ideal representative of Gounod's charming heroine, and now that the master has re-considered and remodelled certain passages, the whole work stands out as perfect in form as it is rich in melodious beauty. Why then, withdraw it? Yours, a confirmed Albanist, Y. O. Y.

[Why, oh, why? Echo answers, Gye. Surely Mr Gye knows how to manage his great establishment well enough to dispense with counsel from without. At the same time, let us confess that to see and hear Albani as Mireille would be to us anything rather than an infliction. It may, however, be yet in store. Qui sait?—W. D. D.]

M^{me} CHRISTINE NILSSON is expected in London to-morrow night at the earliest, or Monday evening at the latest.

M^{lle} MARIE MARIMON returned from America on Wednesday night, and immediately started for Paris.

THE Prince and Princess of Wales have attended all the performances of M^{me} Albani since her *reentrée* at the Royal Italian Opera.

THE young and promising singer, M^{lle} Marie Vanzandt, seems to be growing more and more in the favour of the Parisians, who predict for her a brilliant *avenir*.

THE Patti series of performances at the Gaité closed on Tuesday, the 27th, with the *Barbière*; so that the popular songstress may be expected in London very shortly to resume her duties at the Royal Italian Opera.

MR CHARLES HALLÉ is coming to London this month, with his own orchestra and chorus, to give two performances of the *Damnation de Faust* of Hector Berlioz, which he has recently produced with such marked success at the Free Trade Hall, Manchester. This will be one of the musical events of the season.

THE concert announced by Mr F. H. Cowen for Wednesday evening next is one of special interest to those who care for what our English musicians are doing. The chief feature is to be Mr Cowen's own dramatic cantata, *The Corsair*, produced with such unanimous applause at the Birmingham Festival of 1876. The composer himself is to conduct the performance.

Mr Mapleson, with the entire company of Her Majesty's Theatre, arrived at Liverpool, from New York, in the Inman steamship City of Richmond, on Wednesday morning. They numbered upwards of 160 persons, and at once proceeded to London by special train on the London and North-Western Railway, arriving at Euston Station at 4.15 p.m. The train, specially made up of saloon carriages for the convenience of the company, ran up in about 4½ hours.

CRYSTAL PALACE.—On the occasion of the Opening Festival of the season to-day, there will be an Italian Ballad and Military Concert, in which M^{me} Marie Roze, M^{me} Trebelli, M^{me} Patey, Mr Edward Lloyd, Signor Foli, the Crystal Palace Orchestra, and the bands of the Grenadier Guards, Coldstream Guards, and Scots Guards (by permission of the officers commanding) will take part.

ROYAL ITALIAN OPERA.

ALBANI'S GRETCHEN, &c.

That Gounod's more than ever popular *Faust e Margherita* would be produced early in Mr Gye's season, with such a representative of the heroine at hand as Mme Albani, might have been taken for granted. Margherita is a character in the personification of which the fair Canadian evidently takes delight. She is, indeed, both mentally and physically suited to it. The music lies always well for her voice, and, now that the Covent Garden pitch has been judiciously made to assimilate with the so-styled "normal," never strains it so as to damage its rare mellifluous quality. This was apparent throughout her performance on Saturday night, when by declining the unanimous encore for her fluent and expressive execution of the "Jewel Song" she set an example that might be gracefully imitated by others, her inferiors, too prone in any circumstances to submit to such unwarrantable exactions. Mme Albani's acting was always intelligent and sympathetic, fully realising the poetical sentiment of the "Garden" scene, where, in the beautiful duet, she was supported with more than wonted fervour by Signor Gayarre, and rising to the full height of the situation in that of the death of Valentine (Signor Cotogni), that of the cathedral, where Mephistopheles (M. Vidal), mocks at the prayers of Margherita, and that of the prison, death, and apotheosis—each a test of histrionic, no less than of vocal ability. The frequent applause bestowed upon Mme Albani was no more than commensurate with her deserts. Mdle Pasqua was a pleasing Siebel, Mdle Vitali an excellent Martha, and the representation was for the most part everything that could be desired.

On Monday the young *prima donna*, Mdle Turolla, essayed, for the first time, the arduous character of Valentine in *Les Huguenots*, and on Tuesday a new tenor, Signor Engel, appeared as Manrico in the *Travatore*; but of these, as of other matters, we are compelled to defer speaking till next week. For to-night we are promised *La Sonnambula*, with Mme Albani as Amina, the part in which, not so many years since, she first solicited and won the favourable opinion of an English audience.—*Graphic*.

OCCASIONAL NOTES.

MR GYE, we understand, intends resuming the Friday performances it was but lately his design to abandon altogether; so that henceforth there will be five, instead of four nights a week at the Royal Italian Opera.

VERDI AND HIS STATUE.—The composer of *Rigoletto* and *Aida* was but recently at Milan, where he received a deputation from the projectors and promoters of the statue about to be erected in his honour at the Scala, the scene of so many of his greatest successes. His reply was characteristic of the man. "I do not,"—he said—"merit the honour of a statue, which only belongs to the dead. I hope at all events, however, that this statue will not be my immediate passport to another world." Verdi is at present in Genoa.

VIENNA.

(Correspondence.)

Jauner some time since invited Jäger to undertake the part of Sigmund in the *Walküre* at the Imperial Operahouse. This gave offence to Labatt, for on a Saturday morning he declared "in accents wild" that he should not sing on Saturday evening. Jauner, however, intends enforcing against the irate tenor a clause in the latter's engagement to the effect that "In case Herr Labatt breaks any condition agreed on, the Management of the Imperial Operahouse shall have the right to dismiss said Labatt, off hand, said Labatt being bound to pay the Management on the spot a fine of 11,000 florins."—The Directors of the Society of the Friends of Music have issued notice subjoined: "The Directors are compelled to make known that the performance of Berlioz's *Requiem* will not take place on the 23rd April, as announced. This course has been pursued in consequence of the small interest shown by the public, on whom exceptional claims have been made by a charitable undertaking in progress. On account of the inevitable expense the performance would entail a serious pecuniary sacrifice, which the Directors do not feel justified in incurring. The *Requiem*, nevertheless, which the Vocal Association has studied with zeal, will be produced at the beginning of next season."

CONCERTS.

KILBURN MUSICAL ASSOCIATION.—The fourth and last concert of the present season took place at the town hall on the 27th ult. The programme was more than usually attractive, containing, as it did, Rossini's *Stabat Mater*, for the first part, and in the after part piano solos by the young and talented artist, Miss Helen Hopekirk (from the Gewandhaus concerts, Leipzig) and Herr Emil Mahr as solo violinist. The soloists in the *Stabat Mater* were Miss Catherine Penna, Miss Hüttl, Mr George Cox and Mr Walter F. Clare, all of whom acquitted themselves in the most creditable manner. The accompaniments, as usual, were given by the talented daughter of the conductor. Mr Gollmick conducted under great difficulties, his right hand being in a sling. But altogether the performance was highly creditable to conductor, soloists and choir. We would specially mention the duet for two sopranos, "Quis est Homo," the quatour, "Sancta Mater," the cavatina for second soprano, and the "Inflammatus" for first soprano and choir. Mr George Cox, the tenor, although suffering from a severe cold, went bravely and successfully through his part. Mr Walter Clare gave the bass music with his accustomed good taste. Miss Hüttl, as on previous occasions, rendered effective service, and Mr. Gollmick may be congratulated on having secured the services of Miss Catherine Penna, who possesses not only an excellent voice but knows well how to use it. Her "Biondina's Song" in the second part, by Ch. Salaman, was deservedly encored. In Chopin's "Impromptu" in F sharp, the "Polonaise" in A flat, and Liszt's "Rhapsodie Hongroise," Miss Hopekirk displayed talents of the highest order. She played from memory, and, without using the pedals, gave exquisite expression to her various pieces. This young artist seems destined to occupy a high position in the profession. Herr Mahr's violin playing was also of a high order. On a "Stradivarius" of excellent tone he gave a gipsy melody of the 16th century and Brahms-Joachim's "Hungarian Dances" (encored). It only remains to mention the effective rendering of part-songs, glees, &c., and more especially "Kapucinerle" (a German spelling lesson), by Mr Gollmick. This very humorous and effective part-song had to be repeated. The large and fashionable audience seemed to be much gratified by the entire performance.

THE TUFNELL PARK CHORAL SOCIETY, which has deservedly become popular in the north of London, gave the second concert of the sixth season on Monday, April 19th, in St George's Room, when Mendelssohn's *St Paul* was performed in a highly satisfactory manner before a crowded audience. From among the choral numbers may be singled out, "Rise up, arise," "O great is the depth," "See what love hath the Father" and "The Lord He is good," the first two as remarkable for their spirited as the others for their careful delivery. "Is this He?" and "Stone Him to death!" were also to be commended for vigour and precision. Mr W. Henry Thomas, who has been at the head of the society since its formation, and to whom its present success is mainly indebted, was the conductor. The soloists, with the exception of Mr Lewis Thomas, who sang the bass songs, "O God have mercy" and "Consume them all," in his most impressive and artistic manner, were exclusively members of the society, among whom, Mdme Dietz, Misses Harding and Philips, Messrs Smith, Partridge and Grylls, especially distinguished themselves. Mr Frank Thomas accompanied the solos with genuine musical ability.

MESDEMOISELLES VICTORIA AND FELICIA DE BUNSEN "At Home" on Saturday morning was fully attended. Mdle Victoria had provided for her guests an excellent programme, her associates being Mesdames de Fonblanque, Liebhart, Avigliana, Holmberg and Beata Frances, Messrs Cobham, de Lara, Oberthür, &c. Her own share in the performances comprised "Non più mesta" and a duet by Signor Randegger, with Mr Drummond as her partner. Mdle Felicia played selections from Chopin and some agreeable compositions of her own. Mr F. H. Cowen and Signor Romili accompanied the vocal music. On the same occasion Mdle Victoria de Bunsen exhibited some of her latest paintings in oil, which won general admiration.

At the Cavendish Rooms Mr John Cross recently gave the fifth of a series of concerts established for the purpose of bringing forward his pupils. There was a numerous and well pleased audience. Mr Cross himself added to the attractions of the programme by singing Blumenthal's "My Queen," and Hatton's "Good-bye, Sweetheart," in both of which he gained well merited applause. Among the part-songs produced, in which the pupils were heard to best advantage, may be singled out "Comrades in Arms" (Adolphe Adam), "The Red Cross Knight" (Callcott). Two new compositions by Wellington Guernsey—"The Yachtman's Song" and "The Ironfounders"—were introduced by Messrs D. F. Horner and Arthur Grahame, who

each obtained the honour of a "call." Randegger's melodious trio, "I Naviganti" (still so popular) was so well rendered by Miss Kate Thomas, Messrs Larrett and Grahame, that they were obliged to repeat it. Mr Westrop Wilkinson, besides accompanying the singers, played a sonata by Beethoven and two nocturnes by Walter Macfarren. There were other noticeable features in the programme, which, though long, was never uninteresting.

MR GEORGE GEAR gave his annual concert on Tuesday, April 20th, at St George's Hall, assisted by Miss Catherine Penna, Mdm Patey, Messrs Bernard Lane, Josef Ludwig, Albert, and Oberthür. The concert opened with Chopin's *Introduction et Polonaise Brillante*, for piano and violoncello, given in excellent style by Mr Gear and M. Albert. Mr Gear also played Rubinstein's "Romance" in E flat, Weber's "Moto Perpetuo," some "Pensées Fugitives" by Stephen Heller and Ernst, in which duo Herr Josef Ludwig took the violin part, and two solos of his own composition, a "Fugue in D" and "Le Plaisir" (*Rigaudon*), conceived in the style of the old masters. Miss Catherine Penna sang the "Jewel Song" in *Faust*, and was much applauded in Mr Gear's ballad, "Under the trees." Mdm Patey gave admirable effect to Blumenthal's sacred song, "Arise, and follow me," and in Mr Gear's last new song, "Sweet Visions," was loudly encored. Mr Bernard Lane sang Berthold Tours' "Sweet Mignonette," "L'esperto nocchiero" (Buononcini), and "Close to the Threshold" (Henry Parker), contributing an air with violoncello *obligato* performed by M. Albert. Herr Josef Ludwig, besides the duet with Mr Gear, gave Tartini's "Trillo del Diavolo," and Herr Oberthür a solo on the harp, "Bonnie Scotland," composed by himself. ("The numerous and appreciative audience"—writes Titus Pagliardini—"departed, thoroughly satisfied, but not surfeited; for the concert, not being too long, was a musical feast, and not, as is often the case, a musical orgie.")

THE twenty-fourth annual concert of the Southwark Choral Society took place at the Vowler Street schoolroom, Walworth, on Tuesday evening, April 20th, on which occasion Mr Francis Howell's cantata, *The Song of the Months*, given with success at the society's concert last season, was repeated by general desire. The cantata, well sung by principals and chorus, was warmly applauded. Messrs W. H. Harper and Sidney Hall accompanied.

PROVINCIAL.

MANCHESTER.—If we may judge by the audience assembled and the applause bestowed, the performance last night of the English version of *Il Trovatore*, by Mr Carl Rosa's Opera Company, was one of the best ever heard in Manchester or elsewhere. So long as Mr Maas plays Manrico as he did on this occasion, so long will *Il Trovatore* be a safe draw. From the moment when the Troubadour is heard in singing "Deserto sulla terra" behind the scenes, the audience seem to revel in the magnificent tones of Mr Maas's wonderful voice. No straining, no effort was perceptible, and our great English operatic tenor gave the whole part in a manner to justify any amount of enthusiasm. Mr Maas was well supported. Miss Yorke, as Azucena, acted with intensity, and her singing was admirable. Mr Leslie Crotty, as the Count di Luna, sang like a true artist. Mdm Telma was a thoroughly satisfactory Leonora, and Mr Snazelle, too, an excellent Ferrando. The leading singers were called before the curtain at the conclusion of each act. For to-night *Mignon* is announced with a splendid cast.—*Manchester Examiner and Times*, April 28.

GRAVESEND.—The Milton Choral Society, of which I wrote to you some time ago, finished its season on Wednesday, April 14, with Mendelssohn's *St Paul*. For so young a society this was a difficult task, and I am glad to inform you that everything went off well. The solo parts, in charge of Misses J. Royd and May Terry (a young lady from Kent), Messrs Kenningham and Thurley Beale, were extremely well executed, and the audience, evidently gratified, applauded them with warmth. The most noteworthy feature in the performance, however, was the rendering of the choruses, which showed marked advance in precision and earnestness, for which result the society is chiefly indebted to Mr Green, its excellent conductor. The chorus and orchestra comprised altogether about 160 performers, with Mr T. Rosenthal, of Her Majesty's Theatre, as leader. The merits of this practised and able artist are warmly recognised, and no one here would feel surprised at finding him sooner or later in the front rank of his profession. Mr Rosenthal, in fact, leads as one born to be a leader of fiddlers and of men. Hearty acknowledgment is also due to the hon. secretary, Mr Feaver Clarke, who, with a genuine love for music and indomitable zeal, has mainly contributed to the society's steadily growing success.—*AMATEUR*.

PHILHARMONIC SOCIETY.

In pursuance of a resolution to pay some little heed to English music, as represented by their own compositions, the Philharmonic directors brought out on Wednesday night an overture (No. 8 MS.) *A Recollection of the Past*, by Mr C. E. Stephens, one of their number. This was not the first performance of the work, which appears to have been written for the Liverpool Philharmonic Society, and, at any rate, was originally produced under the auspices of that institution in December last. The overture invites notice from two points of view—as a piece of music, and as a musical setting forth of a psychological phenomenon. In its first aspect the work deserves much praise. Mr Stephens, if not prominent in the regards of musical men, is a writer not less able than prolific, and all his compositions may be accepted beforehand as marked by excellent technical qualities. In this case his skill is very apparent, and no connoisseur can make the acquaintance of *Recollections of the Past* without admiring it. More difficulty will be found in estimating how far Mr Stephens has succeeded in conveying "the conjuring up of a forgotten incident, which afterwards passes again into oblivion—in contradistinction to the recollection of a thing that has never been forgotten." No doubt it is interesting to follow the composer's work by the aid of his own explanation, and note how the opening *poco adagio* depicts "a re-awakening of the recollection" of a salient incident in a life; and how the same tempo at the close of the overture, "with the ideas differently treated and commingled with fragments of other portions of the work, with certain rhythmical changes, may be received of depicting the waning away of such recollection." All this excites the mind into a state of gentle curiosity not unmixed with scepticism; but for ourselves we are disposed to ask whether it is in any sense the province of music to illustrate mnemonics. The poor Muse, sometimes called heavenly, is nowadays reduced to the place of a very earthly maid-of-all-work, and having been put to drudge among the phenomena of the human brain, we shall probably soon find her busy lower down. If music may legitimately depict an effort of memory, why not a twinge of the gout? *Recollections of the Gout*, in the form of an overture, would assuredly excite a great deal of sympathetic interest among the many who are patients, past, actual, and expectant. We make writers of programme music a present of the idea.

The other selections in Wednesday's programme included Mozart's concerto for two pianofortes and orchestra, the performers upon the solo instruments being Miss Anna Mehlig and Mr Walter Bache. This work is too seldom heard, and its revival, being the revival of no ordinary beauty, gave much satisfaction. It is more than ever necessary just now that music should come to one's ear "like the sweet south that breathes upon a bank of violets, stealing and giving odour," in order that the fact of its inherent loveliness may not be forgotten amid the distortions compelled by those who minister to a sensational age. We were glad to find Mr Walter Bache associated with the revival of Mozart's concerto, and are ready to forgive *A Faust Symphony* on that account. The second concerto was Max Bruch's for violin (No 1), played by M. Sauret, who took full advantage of the sentimental *adagio* to exhibit his power of "singing." In this respect M. Sauret did himself credit, but we are still unable to admire either his tone or execution in rapid passages. It is but fair to say, on the other hand, that the audience were greatly pleased, and much applauded the artist during and after his performance. A good rendering of Mendelssohn's "Scotch" symphony and Cherubini's overture to *Les Abencerrages* contributed to the interest of the concert, as did the singing, by Miss Lillian Bailey, of Handel's charming air, "Lusinghe più care." Herr Henschel contributed, with more skill than beauty of voice, Mozart's "Mentre ti lascio"—a fine but melancholy song, and, in company with Miss Bailey, introduced his own setting for two voices of Kingale's "O that we two were Maying." We ought, perhaps, to thank this German vocalist for so kindly putting our standard English lyrics into a dress both new and strange. Mr Cusins conducted, and the orchestra under his direction was even better than usual.—D.T.

SIGNOR BEVIGNANI, Signor Vianesi's distinguished fellow-conductor at the Royal Italian Opera, returns to London on Wednesday next. He has had a most successful season at Moscow, where, among other things, he brought out Anton Rubinstein's *Demon* in presence and to the high satisfaction of its composer, who was enthusiastically received and called before the curtain, with Signor Bevignani, at the end of every act.

Auber's *Maçon* was recently performed at the Theatre Royal, Dresden, for the 100th time. Fifty-two years have elapsed since its first performance on the same boards.

Quid Tum?

(To the Editor of the "Musical World.")

SIR,—In most weekly papers literary serials come out in numbers. I have heard of "Part Songs;" why not publish a song in *weekly parts*? Such a proceeding would give the librettist plenty of leisure for producing a masterpiece, while the composer would have time for his tune. For instance, supposing I purpose writing a song called

Ad Infinitum.

Well, I commence it this week, continue it the next, and so on. With your kind permission I will do so. I select "Ad Infinitum" on account of the "tum" at the end. The final "tum" suggests a guitar accompaniment, while the title itself expresses the idea of an ode. Shall it be an ode? Why not? Well let us say "an ode"—that is, I have no objection to its being called by those who prefer it an ode, but I shall still write it as a song.

Ad Infinitum!

IN THE GLOAMING SWEETEST MAIDEN
SWEETEST MAIDEN COME TO ME.

(To be continued in our next.)

This will interest your readers, I am sure. The "gloaming," the maiden, the *sweetest* maiden too—which is so comprehensive! Then the invitation, "COME TO ME!" There's a romance to begin with.

I will just indicate what may possibly be the refrain:—

If we've wrongs let's right um!

Quech! Ad Infinitum?

Tum tum tum

Tiddy tum tum

Infini - fini - nitum.

Chorus.—Tum tum tum, &c.

Here's a chance for a composer! Ah! And yet I'll be bound they won't see it. But you do. Bless thee.—Yours regretfully,

KOLDNEE HATCHWELL

Feast of St Vitus.

(Late Last Knight).

VIEUXTEMPS.

The Belgian Budget, which the Chamber will be asked to sanction for 1881, contains an item of 6,000 francs intended to enable the Minister of the Interior to continue paying M. Vieuxtemps the full salary that eminent artist enjoyed as Professor in the Royal Conservatory, Brussels. The following letter on the subject from M. Vieuxtemps to the Minister will be read with interest:—

"Monsieur le Ministre, I received in the month of October last a notification of the Royal Decree, No 11,373, of the 30th June, accepting my resignation as Professor of the higher violin classes in the Royal Conservatory of Brussels and empowering me to claim the retiring pension to which I was entitled. It is with this object, Monsieur le Ministre, that I have the honour to state to you that, in 1871, on the proposal of M. Gevaert, the eminent and learned director of the Conservatory, who had then been recently called to that high position, I accepted the place of professor of the higher violin classes, under the belief that I should be best fulfilling my artistic mission and my duty towards my country by employing all my experience to preserve in all their purity and transmit to our young artists the traditions of our great violin school, and thus maintain the latter at the height to which the masters, our predecessors, raised it. I hoped, M. le Ministre, to devote very many years to the accomplishment of this task, for it was at the culminating point of my career, when I was in possession of robust and florid health, that I accepted the functions in question.

"Unfortunately, in 1873, after discharging them for two years, I was attacked by congestion of the brain, which suddenly shattered my health, reduced me to within an ace of death, and paralysed for ever my left hand. The attack, in the opinion of all the celebrated medical men whom I consulted, was brought on by excessive work during the few previous years. At this period, M. le Ministre, my resignation was accepted on condition of my name continuing to figure on the professional staff of the Conservatory, and I was placed on the unattached list, my salary being stopped as a matter of course.

Three years afterwards, when M. Wieniawski retired, M. Gevaert, knowing I was then well, proposed that I should assume my old place, and I, thinking my health completely re-established, yielded to his intreaties and returned with ardour to my professorship. But on this occasion, also, the experiment was of short duration; my health, shaken by the first attack, could not support the strain upon it and, being attacked by pneumonia and obstinate ophthalmia, under which I still labour, I was obliged to give up my pupils and leave Brussels precipitately last May. Since then, my life, which I owe only to those around me, to the devotion of my children, has been nothing but a long convalescence requiring continual care, an uninterrupted course of medicine, thermal treatment in summer, and climatic treatment in winter. This state of matters, M. le Ministre, necessitates an exorbitant expenditure which it is very difficult for me to meet, and which compels me to beg you to include me in the list of public servants who have lost their health in the discharge of their duty, and to continue my salary of 6,000 francs as Professor in the Conservatory. I know, M. le Ministre, that my request may strike you as exaggerated, but I likewise know that the Government never hesitates acknowledging and recompensing merit which adds lustre and does honour to the country, and I think I have contributed to such a result by forty years of assiduous work exclusively consecrated to the cultivation of Belgian musical art and to its propagation abroad.

"I have, therefore, full confidence, M. le Ministre, that, kindly giving due weight to the exceptional circumstances which I have ventured to bring under your notice, and taking into consideration what I have been able to do, little though it be, for our national art, you will receive my request favourably. I feel all the more emboldened to hope this, M. le Ministre, because, during my long career, I have never solicited either for myself or mine the slightest favour. I remain, M. le Ministre, your very respectful and very humble servant,

"VIEUXTEMPS.

"Dr Landowski's Algerian Sanitary Institution, Mustapha Supérieur, Algiers, 26th November, 1879."

BERLIN.

(Correspondence.)

Pauline Lucca is still the idol of the public, and the Royal Opera-house continues to be crammed every night she sings. She has appeared in her great part of Selika in *L'Africaine*, and the audience applauded with a fervour outrivalling the well-nigh tropical heat inside the vast building.—A misunderstanding has arisen between Joachim, as head of the High School of Music and the Senate of the Academy, to which the School is subordinated. The School was originally founded to teach the "art of musical execution" ("*ausübende Tonkunst*"), the pupils learning only just so much harmony and counterpoint as was absolutely indispensable for their vocal and instrumental studies. Composition is taught in the Academy, in the section for "creative musical art" ("*schaffende Tonkunst*") which is not connected with the High School and which at present consists of the Senators and Professors, Herren Bargiel, Grell, Kiel, and Taubert. Desirous that every branch of musical education should be taught in the institution under his direction, Joachim addressed a request to the Senate that separate professorships of composition should be founded in the High School. The request was at once negatived, but Joachim is firm and threatens to resign unless the Senate yields. (And J. J. will stick to his resolve.—DR BLIDGE.)

THE HANS RICHTER CONCERTS.—The prospectus just issued of the forthcoming series of nine concerts to be given in St James's Hall, under the direction of Herr Richter, informs us that the orchestra engaged by Herr Franke (leader) will consist of "100 eminent artists," and that each programme will include one of the symphonies of Beethoven, beginning with the first and terminating with the ninth, in chronological order. Symphonies by Haydn, Mozart, Schubert, Mendelssohn, Schumann, and Brahms are also comprised, together with overtures, concertos, &c., by various masters. There is much less of Wagner than might have been expected from the most famous of Wagnerite conductors, who so greatly distinguished himself four years since at Bayreuth, and happily but one of the "Symphonic Poems" of Liszt (*Die Hunnenschlacht*). We are promised vocal music in the bargain; and altogether the programmes look attractive—none the less so because (apparently through some oversight) a single composition from an English musician has been put down, in the shape of Mr C. Hubert H. Parry's pianoforte concerto, heard not long ago at the Crystal Palace.

OPERA AND CONCERTS IN VIENNA.

Some months ago, we took the liberty of advising that Donizetti's old opera, *Maria di Rohan*, should not be resuscitated. We might, therefore, have calculated upon the resuscitation's taking place. It has done so, and, after the second performance, the "resuscitated" work, as was to be foreseen, has again been replaced among the duly and utterly dead. Donizetti evidently expended on it more trouble and care than upon his ordinary carnival operas. Trouble and care, however, never compensate for the absence of happy inspiration, and, least of all, with men possessing Donizetti's class of talent, whose centre of gravity lies in unalloyed melodic invention. Donizetti, with his happy and easy nature, does best when he gives us himself as he really is; in *Maria di Rohan* he tried to appear better than he was, and the laboured attempt proved a failure. He aimed at something similar in two other serious operas, far superior to his *Maria, Dom Sebastian*, which he wrote for the Paris stage, and *Linda di Chamounix*, which he composed for Vienna. *Maria di Rohan*, also, was written for our Kärntnertheater (1843), and destined to exhibit its popular author not merely on the title-page outside as "Imperial and Royal Chamber-Chapelmaster and Court Composer," but inside as an earnest and learned musician. This is proved most plainly by the overture, certainly the most brilliant thing, most thoroughly carried out, which Donizetti ever wrote. We listen with much pleasure to the introductory andante of the violoncello, and the brilliant, grateful allegro motive for the fiddles; we even feel pleased with the breathless unison rumbling of the double-basses (intended probably as a compliment to Beethoven's C minor Symphony), and almost wonder at the triumphant stretta, which in its insatiate gradations rivals Lindpaintner and Reissiger. The opera itself, from its very plan, suffers from two fundamental defects: *musically*, from the want of grand concerted pieces and choruses; *dramatically*, from the unintelligible nature of the plot. The recitatives, to which, though they are so scant, are entrusted the narrative of the important events which have preceded the action and all the subsequent motives of the latter, have only not to be plainly delivered (and they never are so delivered) for everyone to be left uncertain whence the whole complication springs, and why the four personages in this dramatic game at whist are continually challenging each other to combat, overwhelming each other with magnanimity, and alternately hiding, flying from, embracing, and cursing each other, till the curtain falls for the last time. "Is it all over?" we heard some very sensible people inquire quite seriously. Regarding the music for this never-unoccupied fencing school, it strikes every one hearing it for the first time as remarkably familiar. We fancy we know the airs by heart even before they have well begun. In its highest flights *Maria di Rohan* rises to about the level of the weak parts in the first act of *La Favorita*: of the flashes of genius which dart through the latter opera and even permanently illumine the fourth act, there is no trace in *Maria di Rohan*, where everything is flat and commonplace; instead of a fresh spring of melody in the vocal portions we are offered an artfully watered accompaniment, which furnishes characteristic solos now for one instrument and now for another. The entire score is a compromise between a dread of the usual Italian triviality and the renunciation of the usual Italian attractions. The result is music which, while not exactly trivial, is still less attractive. Perhaps the most doubtful part is what is supposed to be the culminating point of the whole opera: the grand final duet between soprano and tenor in the second act, giving us the same situation, nay, to a great extent, even the same musical arrangement, as Raoul's duet with Valentine in the fourth act of *Les Huguenots*. Both the author and the composer of *Maria di Rohan* ought at all costs to have avoided such similarity. It is true that many half concealed an effect is powerfully brought out by good Italian singers, as we recollect very well from the original performances of the opera here. The various German performances of it have always proved ineffective, and—on account of the rapid decay to which such music is subject—their chance of success diminishes every year. It was evidently the strong dramatic current in the second act which seduced Mad. Lucca into studying the part of the heroine, to which she was enabled by her great talent to impart a vitality which carried the audience with it. Considered in a purely musical light, the first air ("Ben fu il giorno") is the best thing in the part, and per-

haps, indeed, in the whole opera. Brought into vogue by Signora Tadolini, it was formerly a favourite show-piece in the concert-room also. Mad. Lucca sang the Andante very expressively, but hurried the Allegro. In the final scene of the second act, she raised herself by her dramatic power *above* the composer.

The Philharmonic has given its eighth concert, and gained well-merited applause by the virtuoso-like execution of the prelude to R. Wagner's *Meistersinger* and Beethoven's music to *Egmont*. We are sorry that at the conclusion of the series of concerts for this year we cannot refrain from reproaching the Directors with one thing, and that is: they are not to be relied on—they do not keep their word. This bad practice appears to gain ground with them more and more, and they may soon find that no faith will any longer be placed in the grand programmes in which the public are invited to become subscribers. Among other novelties promised us this year were Goldmark's overture to *Penthesilea*, and Dvorak's "Serenade for Wind-Instruments," both published works on which the Philharmonic Society had plenty of time to form an opinion. The subscribers expected to hear, at any rate at the last concert, the two interesting novelties thus promised them. Without, however, any valid reason both works were replaced at the last moment by others, long known to every one. Two other compositions of living musicians were treated a short time since in the same arbitrary fashion; Rubinstein's "Ocean Symphony" was put in the bills and one by Mozart played instead; the "Slavische Rhapsodie" was promised in the morning and "Les Préludes" by Liszt substituted in the evening. Do the Philharmonic Directors really not feel the double injustice of such an arbitrary course? Firstly, there is the injustice towards the public who, relying on the promises made, subscribe to the concerts and are never deemed worthy even of a hint as to why these promises are not fulfilled. Secondly, there is the wrong done the composers who, after reading with delight the announcement of their last work in the Philharmonic bills, subsequently learn abashed that the work was not performed. With the well established reputation of the Philharmonic Concerts in Vienna, the vote of the Directors is of the utmost importance to every living composer. Not to be received is the refusal of a mark of distinction; to be received and yet not performed is an undeserved slur, a serious artistic and generally a material injury as well. We hope that for the future the Philharmonic Directors will treat rather less lightly their promises both to public and to composers. If, in addition, the novelties involved in the matter are novelties by eminent and accredited composers, let the latter be quietly allowed to be themselves responsible for their works. It is not every one who is a judge of the value of such compositions, though he may be called so.

For Beethoven's "*Egmont* Music" F. Mosengeil's connecting poem, which is naturalised here, was the one selected, preceded by Grillparzer's Introduction. We should not, of course, like to see this Introduction, as rich in thought as in vivid descriptive power, displaced, though there lurks in the earlier lines something that wounds our susceptibilities. Beethoven, compared with Goethe, is described as a "great mind," Goethe being characterised as "a greater." We will refrain from discussing in any way the correctness of this estimate, however forcibly it might be objected that in his own domain, music, Beethoven was quite as great as Goethe in poetry. With regard to the domains themselves, a man like Grillparzer was certainly entitled to emphasize the precedence enjoyed by poetry over all other arts on every occasion—except, perhaps, just the occasion in question. To invite us to hear in a concert-room one of Beethoven's greatest masterpieces, and to couch the invitation in the words: "You will hear splendid music, though, it is true, you must not compare to Goethe him who wrote it," is to our mind unbecoming. It strikes us as not displaying much more tact than would a writer who should inform us in a prologue to a performance at the Burgtheater that Goethe's drama is a masterpiece, though not rising to the height of Beethoven's music. Despite this slight blemish, we should not, as we have said, like to lose Grillparzer's introductory verses. The more willingly, however, would we at last say farewell to Mosengeil's very doubtful connecting lines on which we are impelled with the slowness of a goods'-train from one piece of Beethoven's music to the other. Many musical towns in Germany have long emancipated themselves, and use, instead of them, the connecting poem, which, in 1862, at Otto Jahn's suggestion, was written by Professor

Michael Bernays and printed by Breitkopf and Härtel. This poem is in every respect more happy, and especially more concise, than Mosengeil's, and might render welcome service in the concert-room when the "Egmont Music" is played in future.

With the concert-programmes were printed the words of (Clarchen's songs, and we read in them as usual: "*Hangen und Bangen in schwebender Pein*." This is a typographic error so prevalent as almost to have acquired right of citizenship and displaced the correct reading. "*Langen und Bangen*" are the words of Goethe, who all through the song gives us a series of contrasts: "*Leidevoll—freudvoll*"; "*Himmelhoch jauchzend—zu Tode betrübt*," and, in the same way: "*Langen (Verlangen)*" and "*Bangen*." The abbreviation "*Langen*" for "*Verlangen*" is genuinely Goethe-like, though unusual and obscure. "*Hangen und Bangen*" is the more popular. Whether Beethoven found "*Hangen und Bangen*" in an incorrect edition, or whether he is himself chargeable with the error, it is a fact that since the Clarchen-Songs have been so indescribably popular the erroneous "*Hangen*" is always said and sung. It would probably be a difficult task to get rid of the mistake after the lapse of seventy years, but for all that it is a mistake and an improper deviation from Goethe's text.

EDUARD HANSLICK.

MR CHARLES HALLÉ will resume his admirable "Pianoforte Recitals" in St James's Hall, on Friday the 14th inst.

SIR MICHAEL COSTA was present at the last Philharmonic concert and appeared especially interested by Mozart's Sonata in E flat for two pianofortes.

MDME ADELINA PATTI will make her first appearance at the Royal Italian Opera this season on the 15th inst., as the heroine of Gounod's *Giulietta e Romeo*. "Sure such a Juliet ne'er before was seen!" *Hoch!*

ARRIGO BOITO, author and composer of *Mefistofele*, has consented to write an opera-libretto for Sig. Schira.

ADELINA PATTI (Extract from a private letter—dated "Paris, April 28").—"Business at the Gaité goes on first-rate. Patti is better than ever. Her last performance will be in the *Traviata*, on Saturday (to-night). On Monday, the 3rd May, she is to sing in a grand concert at the Trocadéro, for the poor (Italian and French), which Bevnigani conducts. Already every place in the vast building is bespoken."

SACRED HARMONIC SOCIETY.—Last night the *Israel in Egypt* of Handel was heard for the last time at Exeter Hall. Sir Michael Costa, at the conclusion, may well have exclaimed: "*Farewell, Colossus!*"

It seems hardly probable that the Archangel of Conductors will begin a new career with *Elizabeth, Christ* (Liszt's, not Mendelssohn's)—whose "unfinished" is more finished than Liszt's "finished"). At least, we are of that opinion.

MAD. MONTIGNY-RÉMAURY, the distinguished French pianist, has returned to London. On Tuesday afternoon, at the Musical Union, she played the pianoforte part of Beethoven's E flat Trio, Op. 70, besides solos in various styles by J. S. Bach, Scarlatti, Stephen Heller, &c., with her accustomed taste, brilliancy, elastic touch, well balanced phrasing, unerring accuracy, poetical feeling wholly devoid of exaggeration, and thorough artistic refinement. Such legitimate execution as that of Mad. Rémaury is becoming daily rarer, on which account alone it is the more grateful to listen to. With unlimited "technique," she makes no fussy exhibition, thinking of the music, never of herself; sitting before the instrument with the dignity and quietude of a high-born lady, and delighting her hearers by the sobriety no less than by the spirit of her play. That Mad. Rémaury's efforts were duly appreciated by the cultivated audience of the Musical Union it is hardly necessary to add. Her companions in the trio were Sig. Papini and M. Lasserre, who also joined MM. Wiener and Holländer in string quartets by Mozart and Beethoven.—A. S.

PRAGUE.—Mr Ladislav Zavertal's opera, *Una Notta e Firenze*, has lately been performed here—some seven times—with much success, the audience evincing great enthusiasm. [It is only a few weeks since this talented young composer received the present of a handsome scarf-pin from the Queen of Italy, in graceful acknowledgment of his having dedicated an "Album" of his composition to her Majesty.]

MICHAEL IVANOVITCH GLINKA.

(Continued from page 243.)

In October, 1831, Glinka paid a visit to Naples. It is needless to describe the sensations of a man who, ten years previously, had gone into ecstasies at the oaks of Southern Russia, now that he beheld palms and cactus-trees. The sunsets in the Gulph, that blue sea reflecting a brilliant sky, the islands of Capri and Sorrento, "sparkling in the distance like opals on the azure expanse," all this threw him into indescribable transports. Two artists, Mdme Mainvielle-Fodor and Nozzari, were especially agreeable and useful to him amid these enchanting scenes. The former, though born in Paris, had been brought up in St Petersburg, and might have passed for a Russian.

"Her manners, her style," says Glinka, "her conversation and her head-dress, consisting of a silk handkerchief falling over her shoulders, made one think rather of an inhabitant of our part of the world than of an Italian vocalist. She had married an actor of the French Theatre at St Petersburg, and, compelled by the state of her health to give up the stage, had come to settle in Naples. Her talent was worthy of admiration. She executed the most difficult passages as easily as the ladies in Berlin knit stockings at concerts."

As for Nozzari, Ivanof's professor, he made the Russian artist sing recitatives and airs by Porpora, never ceasing to teach him clearness, precision, and discretion in the employment of his powers. Directly the pupil began to force the latter, the master would stop him, with the observation: "The voice gains force by time and exercise; but delicacy and freshness, once lost, can never be recovered." Ivanof profited by this wise advice. Glinka soon afterwards left him, to go to the north of the Peninsula. Ivanof went on the stage, obtained superb engagements, was for some time the delight of the Italian theatres, and, having amassed a respectable fortune, bought a country-house near Milan, and retired. The curious part of the matter is that the Emperor Nicholas exhibited great dissatisfaction at the singer's non-return to Russia, on the expiration of his permission to travel. He expressed himself on the subject in such terms that the papers feared they should offend His Majesty if they spoke of Ivanof. The artist's name never appeared in a Russian journal, and his successes were long unknown in his native land.*

Having returned to Milan, Glinka resumed his place in society, composing pieces, still on motives from Italian operas, for young ladies. He met Rolla, a celebrated artist, then eighty years old; made the acquaintance of Bellini, with whom he spoke about the musicians of Germany, of whom the composer of *Norma* did not know much; heard Grisi, who was very beautiful, but dragged her voice, he says, a little; saw a performance of *Otello*, which made a strong impression on him; and then, attacked by nostalgia, resolved to quit Italy and join in Berlin one of his sisters, who was staying there with her husband. Let us stop an instant to examine with him the ground over which he had gone, and cast a glance at the future.

"I think it will not be useless," says Glinka, "if I here give a sketch of the advantages I derived from my travels in Italy. I was frequently ill, but I had many agreeable moments and poetical impressions there. My frequent intercourse with first and second class singers, male and female, as well as with excellent amateur vocalists, initiated me into the practical details of managing the voice, as difficult an art as can be. I learned to write well by listening to Nozzari and Mad. Mainvielle-Fodor. These two artists had pushed the art of singing to the highest degree of perfection. They knew how to ally incredible finish with a natural grace which it seems impossible for anyone after them to surpass or even equal. . . . As for my attempts at composition then, I consider they were rather unfortunate. I was able to make some useful observations on this branch of my art, but all the pieces which I wrote to please my friends in Milan, and which were very obligingly published by Giovanni Ricordi, served only to prove to me that I had not yet found my proper path, and that I should never succeed in making myself sincerely Italian. My feeling of nostalgia led me gradually to the idea of writing Russian music."

* Ivanof sang at the Italian Theatre, Paris, in 1832, 1835, and 1850. Fétis mentions his name several times in Glinka's biography and in Bianchi's, but has omitted dedicating a special article to him. [The fact that he was for some time a favourite, and almost credited rival of Rubini's at Her Majesty's Theatre, London, is, of course, overlooked by our foreign contemporary.—DR BLIDGE.]

From this period we see him accordingly tormented by the notion of creating a national style of music in his native land. Strange law of contrast! It was at Milan, under a sky so different to that of Russia, face to face with foreign scenes, amid monuments of a civilisation not his own, and surrounded by Italians, who, however, delighted in and made much of him—it was there that he felt himself a Russian to the bottom of his soul, a man of the North to the backbone!

No! he will never be accustomed to the *sentimento brillante* of Southerners. An inward feeling warns him; something like the perfume of his distant native land mounts from his heart to his brain, intoxicating and carrying him with it. It is decided; he again crosses the Alps; passes on to Vienna, where, after hearing Strauss's band, he composes a "Cracovienne," which will be of use to him later, reaches Berlin, and becomes a pupil of Dehn's.

(To be continued.)

—o— WAIFS.

The Théâtre Cohen, Tunis, was inaugurated with Gounod's *Faust*. A German operatic company is playing at the Armonia Theatre, Trieste.

Professor Ehrlich contemplates an autumn tour with his Berlin lectures.

The new Vocal Association in Königsberg is to be called the Sing-academic.

The Italian Minister of Instruction has had a gold medal struck in honour of Verdi.

The eminent pianist and professor, Mr William Dorrell, has returned to town.

At the Silesian Musical Festival in June, Anton Rubinstein's *Paradise Lost* is to be given.

The Kyritz Mixed Choral Association have given a performance of Schumann's *Rose Pilgerfahrt*.

A third edition, revised and augmented, of Wasielewski's *Biography of Schumann* is preparing.

The airs from Léo Delibes' ballet of *Sylvia* are the rage in Madrid. (Why "the rage?"—DR BLIDGE.)

Dr J. A. Josephson, University Musical Director, died in Upsala, on the 29th March, aged sixty-two.

A performance of Haydn's *Creation* was given a short time since by the Vocal Association, Flensburg.

Usiglio's *Donne Curiose*, under his own direction, has been given at the Teatro Vittorio Emanuele, Turin.

Moritz Moszkowski, composer and pianist, has been playing in Ghent. (Barely possible!—DR BLIDGE.)

Die Welfenbraut, a new opera by Count Wittgenstein, has been produced in Salzburg. (Hoch!—DR BLIDGE.)

Julius André, writer on the theory of music, organist, and composer, has died in Frankfort-on-the-Maine, aged 72.

Herr Bilse and orchestra meditate two concerts in the Gewerbehause, Dresden. (They are bent upon it.—DR BLIDGE.)

Mdlle Widl, *prima donna* at the Stadt-theater, Leipzig, has accepted an engagement with Herr Pollini in Hamburg.

The friends and admirers of Henri Wieniawski have resolved to erect a monument over his grave in the cemetery at Warsaw.

Arrigo Boito has composed the Cantata for a gala performance at the Teatro Regio, Turin, in honour of the King and Queen of Italy.

Mdlle Bettague, of the Royal Operahouse, Berlin, goes in the autumn to the Grand-Ducal Theatre, Schwerin. (Good heavens! what next?—DR BLIDGE.)

The part of Desdemona in Verdi's forthcoming *Otello* will, says report, be "created" at Paris in the autumn, by Mad. Patti. (Report lies.—DR BLIDGE.)

Mdlle Vera Timanoff, a young Russian pianist, is to make her first appearance at the next concert of the Philharmonic Society, and play Rubinstein's Concerto in G.

Carlo Cambiaggio, violinist, contra-bassist, vocalist, librettist, and dramatic agent, died in Milan, on the 13th April, aged 81. (He should have died hereafter.—DR BLIDGE.)

By the wish of young Queen Emma the Ladies' Artistic Institute, maintained in Brussels by the King of Holland, has been abolished, M. Cabel, the director, retiring on a pension.

In consequence of Max Bruch's migration to Liverpool, the post of director of Stern's Vocal Association is vacant in Berlin. (It will be offered to an English conductor.—DR BLIDGE.)

A lady saw an outcast urchin on edge of New York side-walk. She gave him an orange. "Do you like oranges?" "No, but I choke 'em down for the peel, so nice to throw on the side-walk; it's bully for tumbling girls." (Very bad.—DR BLIDGE.)

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